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The American Recorder

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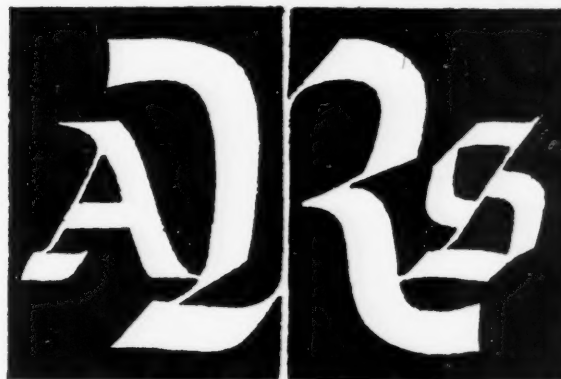
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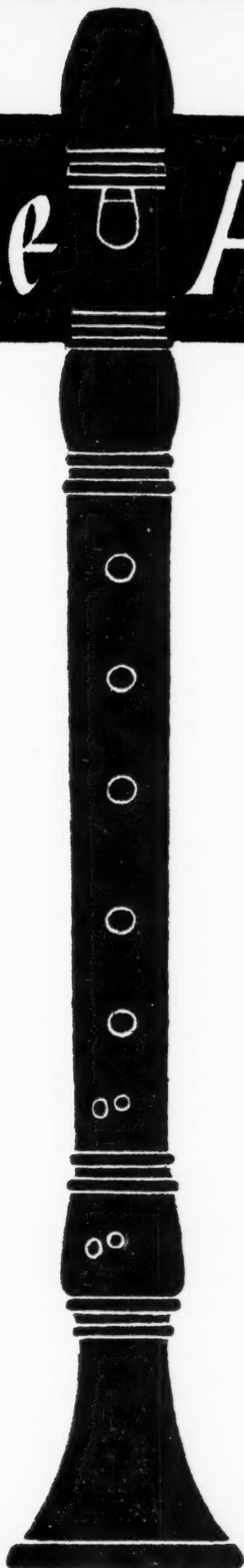
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A QUARTERLY
PUBLICATION
OF THE
AMERICAN
RECORDER
SOCIETY



EDITORIAL



BUY BRITISH

A must for *aficionados* of the recorder is a membership subscription to the British Society of Recorder Players. With membership one receives the Society's journal, *Recorder News*, which under the editorship of C. Kenworthy reports on recorder doings in England and is also full of pertinent articles for recorder fans and reviews of recorder music and records. A recent issue covers the following topics: "Accessories for the Modern Recorder" by Carl Dolmetsch, "Conducting a Recorder Class" by Walter Bergmann, and "Music Festivals and The Recorder" by Edgar Hunt. Yearly membership is 7s.6d (\$1.05). Write to Mr. Joyce Tadman, Hon. Secretary, Society of Recorder Players, 81 Philbeach Gardens, London S.W. 5, England.

Another exceedingly valuable source of recorder information and scholarly research relating to early music and instruments is *The Consort*, annual publication of the Dolmetsch Foundation, now under the editorship of Richard D. C. Noble (since the demise of

Dorothy Swainson, editor for well over a decade). The Dolmetsch Foundation finds its chief expression in the promotion of the Annual Haslemere Festival (Surrey, England), which this year takes place from July 15 to 22. Yearly membership is \$3.00. A life membership is \$28.00. Applications and requests for information should be sent to Mrs. A. H. Evans, Greenstead, Beacon Hill, Hindhead, Surrey, England.

PRO MUSICA

No one is more pro New York Pro Musica than your editor. For the many moments of sheer delight which the group has afforded him and for its superb recordings (which every ARS member should own) he is forever in its debt. But this season he ventures a complaint.

He is referring to the current practice of playing the portative organ with recorder, in unison. In your editor's opinion, the combination of the mechanically smooth starts and stops of the organ and the recorder response, which is as sensitive as the tongue and one's fingers, makes a mockery of the recorder. It also results in a quality of timbre which is out of this world, and as far as he is concerned, should be.

It is bad enough to equate a psalter and lute to a "psalterlute" but a "portacorder" is a bastard combination not fit for human ears.

Anyway, this old curmudgeon looks with general disfavor on portative organs. They always sound to him like close relatives of the variety that comes with monkey attached.

GREMLIN

One of your editor's nightmares transmogrified into concrete reality when a clever gremlin wormed his way into the concert reviews of our last issue. Styling himself as Josef Neuman, he brazenly usurped all of Joel Newman's carefully considered reviews. It took the combined talents of your editor and Flauto Piccolo to

(continued on page 4)

THE AMERICAN RECORDER SOCIETY, Inc.

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ARS INTERLOCHEN SEMINAR

CORRECTION IN DATE: The date of the Interlochen Summer Seminar will be *August 22-29*, instead of August 29-September 4, as announced in the previous issue. Bernard Krainis will not be able to participate. Fortunately we have been able to obtain the services of Kay Bowers, Musical Director of the Chicago Chapter of ARS, to replace him.

FACULTY FOR THE SEMINAR:

LANOUE DAVENPORT is the president of the American Recorder Society and is the director of the Interlochen Seminar. His concert activities cover America and Europe. He records for Decca Gold Label and Classic Editions. He has served on the faculties of New York College of Music and the City College of New York. In addition, he is editor of recorder publications for Magnamusic, is the featured recorder player with the New York Pro Musica, and director of the Manhattan Consort.

PATTY GROSSMAN is a member of the faculty of the Laboratory School of Music of Chatham College, Pittsburgh, Pennsylvania. She is a recognized leader in the recorder pedagogy field, and is the author of a recorder method recently published by Boxwood Press.

FRIEDRICH VON HUENE is a music graduate of Bowdoin College. He served as flutist in the Air Force Band, and is currently on the faculties of the Longy School of Music in Cambridge and Brandeis University. He is a recognized authority in recorder building, having spent four years in the flute workshop of Verne Powell.

KAY BOWERS received her M.A. in music at the University of Chicago. She has had extensive singing and choral background and was a pioneer recorder teacher at the Dushkin School, Winnetka, Ill. She was music director at Latin School, Chicago, Louisville Collegiate School and Institute of Music at Chicago University. She is the founder and director of the Chicago Renaissance Ensemble.

Courses: Three levels of instruction will be provided, meeting twice daily for (1) Elementary, (2) Intermediate and (3) Advanced performers. In addition, there will be a class devoted to teacher training for elementary grades. Those who successfully complete this work and pass the examination will be certified as recorder teachers by the Society. Interlochen is ideally situated as a center for the ancient and honorable art of recorder playing. In Michigan's water wonderland, it combines natural beauty with unequalled facilities for music making and enjoyable living. Special recorder concerts will be scheduled, as will lectures by the faculty. The entire instructional cost (excluding private lessons) is \$20. There are no extras for concerts or for other concurrent Conference activities. Excellent accommodations (board and room) can be had for \$33 and up. To insure acceptance, enrollment must be completed by July 15.

Directions: Plan to arrive early Tuesday morning,

August 22. Go directly to the Conference headquarters in the Maddy Administration Building to receive your badge or to newly register and receive housing directions and other information. Your meals begin with lunch Tuesday, August 22, and end with breakfast August 29. *Don't come before Tuesday, as there are no accommodations available before that time.*

A general orientation meeting will be held at 11:00 a.m. Classes will begin at 1:30 on Tuesday and continue to the next Tuesday noon.

Advance Registration and Housing: It is important to register in advance. National Music Camp, 305 S. State Street, Ann Arbor, Michigan, before June 12. After June 12, the Camp address is Interlochen, Mich.

If you chose dormitory accommodations (\$33), you should bring the following: Towels, pillow, two sheets and at least two warm blankets. (If more convenient, bedding can be rented at Camp for \$6.) The dormitories are modern, comfortable and attractive but do not provide privacy. The food served in the new hotel cafeteria is excellent. Outside of board, room, and tuition stated above, there is very little need or necessity for additional funds. Thus, an entire week at Interlochen can be had for one day's expenses in a large city center.

Clothes: Bring vacation clothing. This should include a warm jacket, rain coat, and shoes that are suitable in sand. Two swimming suits are recommended. Bring tennis and fishing equipment, if you enjoy these sports. Bring your instruments and any unusual music or charts which you wish to share with others. There are laundry facilities at the Camp. Mail will be distributed at the Hotel Desk.

Travel: You can reach Interlochen by car, bus, railway or plane. If you come by bus, notify headquarters and you will be met at the nearest junction. (You need not go into Traverse City.) If you come by plane, notify headquarters and you will be met at the Capital Air Lines terminal in Traverse City. This service is furnished without cost to those who enroll for the Conference.

Those living off campus will be assessed a \$5 camp privilege fee.

Bring the whole family. There are nice housekeeping cottages if you apply early. Tickets to all concerts for all members of immediate families who come to Interlochen can be obtained at headquarters at time of registration, without additional charge. Provision is being made for baby sitter service at a nominal fee.

Facilities: There are unmatched facilities at Interlochen for every aspect of this Conference. There are large and small recital halls and classrooms. There are numerous studios where ensembles and individuals can practice from early morning into the night. Individual instruction may be arranged by contacting the teacher of your choice. There is one of the largest music libraries in the world which effectively serves every need of the Conference. There are instruments for class use, pianos,

and electronic and recording equipment. In short there is everything to make a valuable and unforgettable week.

RATES FOR BOARD AND ROOM (beginning with lunch Tuesday, August 22, and ending with breakfast, August 29):

Dormitory (bring own bedding and pillow)	\$ 33.00
Dormitory (bedding furnished)	39.00
Hotel, second floor room with private bath	Single 69-114
	Double 102-150
New residence units, all with private bath	Single 69.00
	Double 114-120
Hotel Cottage, with private bath	Double only 108.00
Hotel Cottage, without private bath	Single 48.00
	Double 84.00
Scholarship lodges	Double only 114-156

Modern Cottages, Emerald Beach without meals 59.00
Above rates include 4% use and sales tax.

The above information and a few more details are included in the brochure from the National Music Camp, which has been sent to all members. The ARS Executive Board sincerely feels that this seminar offers a unique opportunity for recorder players to obtain valid instruction at all levels and at the same time to extend the growth and influence of The American Recorder Society. We hope as many recorder players as possible will be able to attend the seminar.

LANOUE DAVENPORT, *Director*
ARS Interlochen Seminar

"In consort to play like a bird,"
Herr Maestro explained in a word,
"Fix one eye on your line,
One eye on theirs. Fine.
Now, on the conductor your third."

His instructions continued fortissimo
Yet the music grew palely pianissimo.
Since faces were blue
A conclusion he drew:
"Class, to breathe I now give my permissimol!"
— Bonnie Wilkinson

EDITORIAL (continued from page 2)

convince our justifiably enraged concert reviews editor that the aforementioned impostor was, in fact, the accidental creation of a careless proof reader's *lapsus calami*. In a formal ceremony at the printers, Josef Neuman was carefully laid to rest. But gremlins are persistent pixies. They sneak in at the wink of an editor's eyelash. This one was particularly smart. He knew as much as Mr. Newman, which is high praise indeed!

BUCOLIC BURGEONING

Besides our newly established official ARS Interlochen Seminar there are an increasing number of excellent resorts and camps where, at various times throughout the summer, recorder players may combine their vacation with their favorite avocation.

The following is an incomplete alphabetical listing based on material made available to date. We would appreciate receiving information from those establishments not mentioned so that we may have them on file for inquiries or possible announcement. Included are addresses for those readers who wish to write for details.

At Great Barrington, Massachusetts: Bernard Krainis, assisted by Joel Newman, Morris Newman, Friedrich von Huene and others, will initiate a two-week session for recorder players (see advertisement on another page) from August 13 through August 26. Contact Berkshire Recorder School, 670 West End Ave., N. Y. 25, N. Y.

Brasstown, North Carolina: John C. Campbell Folk School. Recorder session from Sunday supper, June 25, to Friday breakfast, June 30. Beautifully situated in the mountains; nearby pond for swimming. Recorder staff — Eric Leber, Raymond McLain, Phillip Merrill.

Pinewoods, Long Pond (near Buzzards Bay), Massachusetts: Three weekly sessions devoted to recorder, folk music, and dancing. In the heart of the pine woods; two large lakes. Run by the Country Dance Society of America, 55 Christopher St., N. Y. 14, N. Y. The first two weeks concentrated largely on the light fantastic and the last featuring intensive study of the recorder under Martha Bixler, Eric Leber, and others.

Plainfield, Vermont: Goddard College. Through a goodly portion of the summer, July 2 to August 27. Musical activities largely initiated by the guests; recorder players have a good opportunity to play on a catch-as-catch-can basis. Solid accommodations in the rolling Vermont hills. Plentiful food served cafeteria style.

Kinhaven, Vermont: Under the direction of David and Dorothy Dushkin and staff (see advertisement on another page). Once again offers creative program to recorder enthusiasts in the latter half of August. Against a magnificent backdrop of mountain scenery, recorderists can partake of varied activities including orchestral practice, playing in broken consorts, and choral singing. Write to Kinhaven, Weston, Vermont.

A seminar for players of the recorder September 3 to 9 at The Clearing, a vacation school in a lovely woodland setting near Green Bay, Lake Michigan. Write to Martin Kuban, Director, 7343 Milwaukee Ave., Milwaukee 13, Wisc.

For those crossing the Canadian border or for residents in Canada, famed Mario Duschenes holds forth in the Laurentians from July 2 to July 30 at Otter Lake Music Center. Address: B. P. 195, Outremont, Quebec, Canada.

HAUSMUSIK

By ANNE C. TREMEARNE

Miss Tremearne is the recorderist of the Baltimore Baroque Ensemble

Comfortably seated in a drawing-room, the guests await the beginning of what promises to be an unusual and pleasant evening of chamber music. At a nod from the recorder player, sounds of recorder, violin, harpsichord and viola da gamba blend in the opening movement of a trio-sonata by Telemann. A familiar European scene in the early 18th century? Very likely. But the scene just described has taken place a number of times during the last year in at least one of the larger east coast cities of the United States.

Hausmusik — a word of German origin meaning music of an intimate nature for smaller ensembles, more suitable for domestic use than for large public performances — can become an important cultural and social asset today, and recorder players are in an advantageous position to motivate its renaissance. Owing to efforts of such musicians as Noah Greenberg, the Dolmetsch family, and others, research into musical scores and instruments of the past has made available again the means whereby our lives may be enriched by Hausmusik of former times. Hausmusik may also include more familiar later developments: string quartets, trios, Lieder, and other chamber music employ more modern instruments, such as the piano and clarinet, to perform music written after the time of Bach and Handel. Let us here consider for Hausmusik purposes the music and instruments used domestically before the late 18th century.

Instruments of quiet sonorities, such as recorders, viols, lute, and harpsichord, are always best heard in places a lot smaller than, say, Carnegie Hall. The average living room, which will seat a dozen or more people, is an ideal locale for Hausmusik performed upon the instruments for which Bach, Handel, Telemann, and earlier composers wrote. In their time, Hausmusik, performed in domestic if often splendid surroundings, served much the same entertainment purpose as do bridge and television-viewing parties today. There is mounting evidence that many people to-day, bored with shuffling cards and twiddling dials, would like to share with their friends the pleasure of hearing "live" music in their homes.

Nearly all of us have at some time been subjected to what could literally be described as Hausmusik. Who has not been obliged to endure the warblings of someone's maiden aunt rendering "Ah, So Pure," or a juvenile assault on Beethoven's frazzled "Minuet in G" on an ill-tempered piano? This indeed can be called Hausmusik, and may possibly be a joy to those who perform



The Housewife at the Organ. Woodcut from A. Schick: Spiegel der Orgelmacher. Mainz, 1511

it. Far more rare are the occasions upon which one has been invited to hear Baroque and pre-Baroque music competently performed by amateurs playing upon early instruments. Would it not be pleasant to revive such a delightful social custom?

How can a competent amateur musician organize and develop a small chamber consort capable of serving the renaissance of Hausmusik? The author's intent is to offer suggestions based on experience, musical goals toward which to strive, and some solutions to problems likely to be encountered, in the hope of stimulating the growth of more amateur Hausmusik ensembles.

The typical Hausmusik group may vary from a simple consort of recorders or viols to a broken consort including one or more recorders, bowed instruments, harpsichord, lute, percussion, and perhaps a singer or two. If some members can play more than one instrument or sing, so much the better, as more varied repertory will be possible. Limiting the basic size of the ensemble to three to five or six people is advisable, since most living rooms will hardly accommodate a larger ensemble without relegating at least a portion of the audience to the back porch or fire escape.

Possibly you already play informally with a small group and have been doing so for considerable time. Thus you have at least the nucleus of a Hausmusik

ensemble. Otherwise, locating personnel for such a group may take time, but it is well worth having patience, in order to assure that participation will be a pleasure. You, as organizer, will have to assume the responsibility of seeing that the study, rehearsal, and performance of Hausmusik becomes an enjoyable musical communication both with your fellow players and with your audience.

Once you have found a small, congenial group with whom to play, limit your playing hours as much as possible to working with that group. Only by playing together very often can you develop into a true ensemble.

One of the primary ingredients of the success of any amateur chamber music ensemble is rapport among its members. Perhaps this is surprising, but remember that chamber music consists essentially of "conversations" among the instruments and voices involved. In order to be able properly to interpret chamber music, you must feel comfortable with your colleagues. Since it is necessary that the players be conversant with each other musically as well as verbally, all members of the group should be on a similar level of technical aptitude. One pouting prima donna can wreck an ensemble.

To describe the steps in the development of a competent ensemble, let us take, just as an example, a broken consort of five people. A typical Baroque ensemble could include a recorder player (who plays both F and C recorders), a violinist who, although using a modern violin, has learned to play softly without a mute, a harpsichordist who owns and plays a fairly portable single-manual instrument, and a viola da gamba player. With the addition of a singer possessed of a suitably un-Wagnerian voice for chamber music, the group is now of a size to perform an amazingly varied repertory ranging from Baroque back to Medieval and Renaissance times. (Of course, many other combinations of instruments and voices are equally suitable for Hausmusik.)

When the problems of personnel, size, and instrumentation of your group have been solved, the time has come for serious HARD WORK. It is well for one person to assume an organizational leadership necessary to keep the ensemble together musically and socially. But the more democratically such a group functions, the greater will be its chances of enduring. Rehearsals, which should be held at regular intervals, preferably not less than once a week, may take place at the homes of various members, although if the ensemble includes a harpsichord, the harpsichordist's home is most likely, for practical reasons, to become the rehearsal place. It hardly need be said that the more frequent the rehearsals, the greater will be the ensemble's progress.

(To be continued)

CONCERT REVIEWS

NEW YORK CITY

MARCH 5, CARNEGIE RECITAL HALL, 5:30 P.M. FOUR SEASONS CONSORT, ERIC LEBER, DIRECTOR, with Helen Boatwright — soprano, and Morris Newman — bassoon. A mixture of vocal and instrumental pieces and some mixture of styles (Renaissance, early and late Baroque), plus a few new faces in addition to the permanent members of this very talented and active ensemble all added up to one of the more interesting and rewarding concerts heard this season. Helen Boatwright, a wonderful singer, began a bit dryly with some 16th-century *Villanellas*, but warmed up during the Heinrich Albert songs. When she got to a group of Purcell songs and Handel's lovely chamber cantata, *Nell dolce dell'oblio*, her singing was absolutely top-drawer. Mr. Leber and Lois Wann again demonstrated how amazingly well they can balance and play in tune. I have only one complaint — they should really work up more ornamentation, even in trio-sonatas. If the bassoonist were not my brother I could write a few enthusiastic words about his contribution to a sizzling performance of Vivaldi's G minor Concerto for recorder, oboe and bassoon. A novelty was a trio-sonata by the middle-Baroque master, J. P. Krieger, which failed to please several of my friends in the audience. Not this critic, however; he was as delighted by its many departures from the norm of later post-Corellian trio-sonata style as he was by the sight of Mr. Leber surrounded by the lovely trio of Miss Wann, Barbara Mueser and Marleen Forsberg.

—Joel Newman

MARCH 12, CARNEGIE RECITAL HALL. KRAINIS BAROQUE TRIO, Bernard Krainis — recorders, Barbara Mueser — viola da gamba, Robert Conant — harpsichord. Here are a few of the many reasons for cheering the Krainis Baroque Trio on this occasion: the devotion of each performer to his instrument; the mastery of technical complexities; the overwhelmingly evident care given to preparation; the sense of proportion in ensemble playing, balance, and interpretation; and above all the excellent choice of music and its arrangement in the program.

Elizabethan music was the starting-point, and settled the ear down to a small scale of sound while the mind was busy listening to the interplay of melodies and the development of variations. There was special excitement in the two-part *Fantasias* of Morley (recorder and gamba) and while the sound was interesting, it had to take second place to the precise, sparkling intricacies of two melodies independent and united, pouring out effortlessly.

As an introduction to the Baroque, the *Suite in C minor* of Clerambault for harpsichord alone, which followed, challenged the ear with its clanging sonori-

ties, offering ready comparison with the more familiar works of Bach: arranged in the order of the Bach keyboard Suite, the Clerambault work is less contrapuntal, more startlingly chromatic, almost too swift in development. Finally, before intermission, Handel's *Sonata in C* for alto recorder and continuo. Did you think you knew this piece almost too well? In your edition, did the first movement have that stately Handelian quality which sent a chill up your spine whenever you played it? Well, hold on to your fipple and shake up your mind: listen carefully while Mr. Krainis shows you what can be done with ornamentation and rhythmic shifting. Talk about Joan Sutherland and the "art of the prima donna!" We wished she could have heard this selection of passagework, turns, trills, shakes, and every imaginable decorative figure, flung gaily up on that stately melody like goldleaf trim. They were made tastefully, completely, imaginatively. And they added up to a new concept of "Baroque," toward which the entire program was pointed.

After intermission, a set of dances by Marais, which Mr. Krainis performed on five different recorders, the Bach G major *Sonata* for gamba and harpsichord, and finally the Telemann *Partita V in E minor*, a feast of slow and fast movements full of brilliant passagework and jumping rhythms.

Let's have a special cheer for Miss Mueser, whose interpretation of the Bach sonata was a revelation; we'll never be able to hear it again without remembering her delicate dancing touch, particularly on the top strings, and the special excitement generated by both performers at a particular shift, in the midst of that involved chromatic Andante, from F-natural to F-sharp. And another cheer for Mr. Conant, who is so thoroughly at home as soloist or continuo player, and who can manage so much flexibility without appearing to deviate from tempo.

In sum, a thoroughly delightful, convincing evening. The Krainis Baroque Trio commands our admiration, respect, and thanks.

MARCH 14, CARNEGIE RECITAL HALL. CANTICUM MUSICUM, THADDEUS CYLKOWSKI, CONDUCTOR. This program was chiefly distinguished by its randomness. In order: a set of six pieces from the Polish Renaissance (ca. 1550-1620) (harpsichord; gamba; recorders; cornetto); the Machaut *Messe de Notre Dame* (soprano solo and the above instruments, adding the shawm and the services of the conductor); the Corelli *Trio Sonata in G major* (Baroque flute, recorder, and continuo); the Bach *French Suite in G, No. V* (harpsichord); the Bach aria, "Ich folge Dir gleichfalls" (recorder, modern flute, continuo); and the Bach "Quodlibet" from the *Goldberg Variations* (everybody).

The Canticum Musicum seems to be operating

under the handicap of few rehearsals, too wide programming, and a misunderstanding of the riches brought to us by the musicological discoveries of the past few years. With all there is to play, to sing, and to reinvest with life and meaning, we are astonished to find this arrangement of Machaut's polyphonic mass which results in our being unable to hear the polyphony or the words. Yes, it's fun to hear the various instruments in combination with an accurately-pitched soprano voice; but why not write a piece that would let us hear the phenomenon? and give the cornetto player something he can handle? We are able to say, however, that the Corelli *Sonata*, played by Martha Bixler on the alto recorder, Shelley Gruskin on the Baroque flute, with continuo supported by the gamba playing of Barbara Mueser whose praises we sing in the review directly above, was full of life and charm, and made the work seem more of a duet than it seemed the last time we heard it.

—Susan Brailove

RECORD REVIEW

TELEMANN: *Sonatas in C Major*, CNR #HV520; *Trio Sonatas in E and F Major*, CNR #HV519; *Suite in A Minor*, CNR #LC4010. Frans Brüggen — Recorder, and others.

The recorder is a deceptive instrument. With a minimum of effort it is possible to play acceptably tunes like "America" or "Old Smoky." The difficulty comes when one tries to rise above that level. To play the music of the masters with the musicianship and virtuosity expected of a concert violinist or pianist is a gift at present given to only three or four recorder players known to this reviewer. To this exalted group happily can now be added Frans Brüggen, a 27-year-old Dutch recorder and flute player: the three recordings released in Holland by CNR show off Brüggen's eye-opening technical virtuosity. But this is not empty virtuosity, for Brüggen has the musicianship and sensitivity to make these performances musically rewarding. Playing with a minimum of vibrato, he manages to convey a beautiful warmth and fullness of sound; he has a scholarly knowledge of ornamentation. This is memorable recorder playing. Record #HV520 is a 7" 45 RPM EP record, containing two C Major Sonatas for alto recorder and harpsichord. Brüggen's harpsichordist is Janny van Wering, who lends a sensitive if rather discreet accompaniment. What can a record reviewer, who is also a recorder player, really say about a *tour de force* like this? The technical mastery of the recorder is so overwhelming that it almost overshadows all other considerations.

HV519, also a 7" 45 RPM EP record, shows Brüggen

both as recorder player (*Trio-Sonata* in F) and flute player (*Trio-Sonata* in E). He is joined by Jaap Schroder on the violin and Janny van Wering on the harpsichord. The state of flute-playing in the world is a bit different from that of recorder-playing, so let it suffice to say that this is an admirable flute performance, and Brügger again gives us recorder-playing on a high plane.

LC4010 is a 10" 33 1/3 RPM LP recording. Probably the most familiar of Telemann's works is this *Suite in A Minor*, usually played with flute and strings, but in this recording played with the original instrumentation of alto recorder and strings. The orchestra is the Southwest German Chamber Orchestra conducted by Friedrich Tilegant. Hearing the recorder with a large string

orchestra is always thrilling. Hearing it played so well in such wonderful music is exalting.

Lest it be thought that Brügger is the perfect recorder player, let me hasten to say that there are places that are less than perfect. A phrase here or there could be cleaner, I question an ornament or two, and I think that in general he slurs a little too much. However, these are minor drawbacks and do not detract from my overall evaluation.

All three recordings have their labels, jackets and album notes in English. The sound and surfaces are up to today's high standards. All in all, a first rate job. If this review sends you to these recordings with high expectations, I am sure you will not be disappointed.

—Marvin Rosenberg

A dreamy recorderist guy
Asked for lunch: "Double tonguing on rye,
"A minuet steak,
"Souprano and cake,
"A staccato of waffles and pie."

A young pupil from Nottingham Hill
Who plays the recorder with skill
Gives his teacher the shakes
For he always mistakes
A mordent or beat for a trill.

—A. Cooke Glassgold

FLAUTO PICCOLO'S CORNER

In this corner, Flauto Piccolo will regularly air his lively preferences and animadversions on a variety of musical subjects. He will emphasize practical matters, but, as his archaic name suggests, not without a frequent glance backwards at historical precedent. The Editor

TAKING A DIM VIEW

The long obsolete recorder was revived in our century by English and German builders connected with amateur music-making movements. It remains, in general, an instrument for amateurs, and its devotees pursue an intense love affair with the instrument and its music. When they rub elbows with professional musicians, it frequently comes as a shock that the latter hold the instrument and its practitioners in some contempt. This still rather widespread attitude is being slowly undermined by ARS activity. Fl. P. wants to add a few high-pitched comments to this endeavor. He feels that everything that helps to integrate the recorder in our national musical life is to the good and that anything that sets the recorder apart as something special is a mistake. He would label the following attitudes as Enemies of the Recorder:

Antiquarianism: Giving concerts in Elizabethan ruffs to an audience of Miniver Cheevys who adore "olde thinges." Real musicians, both amateur and professional, love music, old and new. We love the harpsichord and the piano, the recorder and the flute, each in its place. This attitude can lead to

Crankiness: Carrying on fanatically over a minor issue. Usually the latter is nonsensical anyway, the re-



sult of misunderstanding some historical practice. For example, playing everything staccato "because that's the way it was done in the baroque." A futile and lunatic-fringe position.

Snobbism and Obscurantism: Some brochures I received recently advertising concerts and lecture-demonstrations are perfect examples of these dangers. The first advertised a recital by a well-known soprano and lutenist team using a very cute version of "olde englysshe" written calligraphically in black letter. On the heels of this one came another, much more visually attractive, which promises that "the rich polychromatic palette of diversified and contrasted concrete sounds in Medieval and Renaissance instrumentation will be discussed;" on another date "the significance in music of realism, concretism and fusion of form & content as opposed to bimorphic illusionism" will be the topic. Or perhaps my readers are more familiar with the kind of program and record jacket notes Glenn Gould or Robert Craft tend to secrete; intense and awe-full gobbledegook that no historian or critic would be caught babbling even in a delirium! Snob appeal and "ivory-towerism" are only too prevalent among old music and avant-garde music coteries. Fl. P. trusts that the American Recorder movement will pass by these traps unscathed.

—Flauto Piccolo

MUSIC REVIEWS

HERBERT MURRILL. *Sonata: A and Piano.* London: Oxford University Press, 1951.

GORDON JACOB. *Suite: A and strings (or piano).* London: Oxford University Press, 1959.

The published 20th-century literature for solo recorder and keyboard grows ever larger, and is rapidly reaching the size where a "survey" will soon be necessary. Much of the impetus for this has come from Carl Dolmetsch, who includes a premiere in each of his yearly recitals at Wigmore Hall in London. Inevitably, many of these pieces reflect Mr. Dolmetsch's approach to the instrument, and one needs advanced technique to cope with them. The two compositions reviewed here fall into this category, although the *Suite* by Jacob is more difficult than Murrill's *Sonata*. They are both estimable pieces by composers who know the instrument well. Jacob's *Suite* is in seven movements: Prelude, English Dance, Lament, Burlesca alla Rumba, Pavane, Introduction and Cadenza, Tarantella (the composer recommends sopranino for this movement). The Murrill *Sonata* consists of a Largo, Presto (especially effective, particularly for players with well-developed double tonguing), Recitativo, and Finale (rather disappointing).

Both compositions are well worth the time and trouble of the advanced player. Would this be the proper time and place, however, to put in a plea for solo music which reflects the very latest techniques of composition. Dodecaphony, anyone?

—LaNoue Davenport

HUGH ORR. *Basic Technique (In 2 Vols., S & A).* Toronto: BMI Canada Ltd., 1961.

MARIO DUCHESNES. *Studies in Recorder Playing: S & T.* Toronto: BMI Canada Ltd., 1960.

To the stream of steadily improved recorder methods since Erich Katz's historic volume, add Hugh Orr's *Basic Recorder Technique*, which comes close to perfection. Intelligently organized, it encompasses clear explanation and exercises, and, acting on the premise that one picture is worth a thousand words, provides a remarkable series of photographs clearly illustrating right and wrong wrist, hand, and finger positions. The book deals only with the low registers (low F to middle G on the alto; low C to middle D on the soprano). Later volumes will deal separately with the higher notes for each instrument.

One must always bear in mind, of course, that just

as powdered milk will never wholly replace mammae, so no method, no matter how perfect, can ever replace the personal ministrations of a well grounded teacher, which Hugh Orr undoubtedly is.

The Duchesnes *Studies* are a well printed, 19-page collection of daily exercises designed for the player who has already learned all the notes. Following eight elementary exercises, appropriate major and minor keys and their arpeggios are treated. Then more elaborate configurations are presented based on diatonic progressions in various patterns and rhythms: and finally, chromatic scale and derived figures, intervals of the 4th, 5th and 6th, and broken chords.

Presumably a similar volume for the alto recorder is available, although this reviewer did not receive a copy. It appears to be an excellent assist for anyone seriously concerned with technique, but I doubt if all the 79 exercises are meant to be practiced daily (158 exercises if one includes the alto!). However when one thinks of the fantastic finger fleetness of their author one may be tempted to throw up everything and, in monastic seclusion, pipe away.

—Ralph Taylor

MARCHING THROUGH GEORGIA.

Arr. Walter Bergmann for voices, recorders, strings and percussion. London: Schott & Co. Ltd., (RMS 970), 1959.

POLISH LOVE SONGS. Arr. T. Szeligowski for SATB. Celle: Hermann Moeck (Zeitschrift für Spielmusik 244), 1959.

SPANISH TUNES. S & Piano. Arr. Philip Rodgers. England: Schott & Co. Ltd., (RMS 451), 1958.

In general the arranger of *Marching Through Georgia* did his job well. The sought-after effects are completely within the range of the ensemble. Frequent rehearsal letters and tasteful dynamic and expression marks are indicated. Since the arrangement is clearly designed for pedagogical purposes, however, exception must be taken to the use of the key of Bb. Bb major is not too difficult a key for beginning recorder players, but it is quite difficult for beginning string players. Elementary string methods ordinarily do not even mention flats for the first year or so. In addition to simplifying the string parts, a transposition up one step to the key of C would have eliminated several tricky passages from the recorder parts. Nevertheless this is a welcome addition to the small repertory of easy, large ensemble pieces for recorders and other instruments. With one on a part a minimum of fifteen players are necessary

for a complete performance. As six players are needed to realize the percussion fully, it is advisable to obtain at least an extra percussion part, since only one is included.

The imaginatively-set *Polish Love Songs* are of sufficient length for encore purposes. They have great charm and grace, and are marked by typically Polish cross accentuation and irregular phraseology.

Mr. Rodgers' excellent arrangements of some of the best-known Spanish folk tunes exhibit a fine sense of style and structure as well as some creative talent. Through consistent use of interesting motifs, an economy of means is achieved that betrays the hand of a serious composer. The collection contains nineteen short tunes varying in length from eight to forty bars. They bridge a wide emotional gamut from the lovely "Arroyo Claro," a children's singing game, to "Tengo que subir al puerto," a passionate Asturian recitative. Some of these tunes are perhaps better known under other titles. "Del Vito" has been widely performed by the Weavers as "Vengo Juleo;" "Los Muleros" is also known as "Los Quatro Generales."

—James L. Mack

ROBIN MILFORD. *Christmas Pastoral: A and Piano. Three Airs: A and Piano. Sonatina in F: A and Piano.* London: Oxford University Press, 1958.

These three works, by a composer whose use of the recorder in his oratorio, "A Prophet in the Land" (1931) is said to be its second in modern times, are considerate of the player. In keys natural to the instrument they offer a wide selection to players of varying accomplishment. They range from the harmonic and melodic transparency of the *Christmas Pastoral* to the syncopation and chromaticism of the *Sonatina*, the distance between the simplicity of the one and the complexity of the other being bridged by the *Three Airs*.

The *Christmas Pastoral* has a very English quality which resembles that of Delius. Its melody is song-like, and phrases itself almost as though there were words. A mastery of breath control and legato style are required to "sing" its broad, flowing line and bring out its effective contrast of short and long phrases. (2nd section, 5th bar: recorder's half note E should be dotted.)

The *Three Airs* are characterized by strong rhythmic patterns and the steady pulse of dance music. Perhaps the composer's choice of the word "airs" instead of "dances," as well as the structure of these short pieces, was intended to refer to 16th- and 17th-century music, although his treatment is entirely modern and by no means a pastiche. The first air suggests divisions: a brief theme is stated four times, each time more elaborately. In the second section of the second air,

Milford surprises the player with two bars of 9/8 concealed in three of 6/8. The third air is a sort of modern hornpipe, requiring clean articulation and bouncing drive. It is the most difficult of the three, but the most fun to play.

The *Sonatina in F* is not for beginners or the faint-hearted. It requires advanced technique, including alternate fingerings, but a little study will reveal its beauties. It abounds in trills, a couple of them not to be found even in Mr. Rowland-Jones's list. Experiments proved Milford's fingerings for the A#-B and C#-D# trills are the safest in the context of his music.

Of the three movements, the second is memorable for its elegiac quality, and the third for a brash flippancy.

—Roy Miller

RICHARD RUDOLF KLEIN. *Festtags-musiken (Passion, Ostern und Pfingsten). Dreistimmige Musiken.* SAT. Otto Heinrich Noetzel Verlag (U.S.A., C. F. Peters) 1958.

ANTHONY MILNER. *Corfu. SSA. Il Flauto Dolce, Dolmetsch Recorder Series.* Universal Edition, London, 1960.

NIKSA NJIRIC. *Beautiful Jana. Southern Slavonic Dance Tunes.* SAT. Zeitschrift für Musik No. 253.

ALFRED THIELE. *The Birds' Wedding. Variations.* SAT. Z.f.S. No. 254.

KAZIMIERZ SEROCKI. *Improvisations.* SATB. Z. f. S. No. 255.

ERWIN POLETZKY. *Blues and Spirituals. AAT or SAA with guitar ad lib.* Z. f. S. No. 256. H. Moeck Verlag (Magnamusic, Sharon, Conn.) 1960.

Klein has made a set of varied pieces based on three famous Lutheran chorales; it includes a Sonatina, Recitativo and Chorale on "O Haupt voll Blut und Wunden;" a Toccata, Fugue and Chorale on the Easter melody "Christ ist erstanden;" and a Chorale-Prelude on "Nun bitten wir den heiligen Geist" for the Pentecost season. Very nice settings, full of excellent counterpoint; everything makes good sense and a good sound. Do not look for the "Bach style" here. The composer tries to evoke the spirit of such German Renaissance music as the 15th-century Glogauer Book. I have not seen a companion volume which has pieces for Advent, Christmas and New Year seasons. The tenor recorder might find it awkward reading from the bass clef.

Three of the five pieces by Milner use dance tunes from the island of Corfu. Another is an imitation of Bartok's "Chromatic Invention" and a banal one. The last is a stereotyped South Slav dance in 3/4 plus 2/4 plus 3/8 rhythm. Mr. Milner is a very respectable contemporary British composer. He was probably asked by

Carl Dolmetsch to write something contemporary in tone for less advanced players, but recorder players deserve better than these inconsequential pieces.

Mr. Njiric has made neat and pleasing settings of melodies from Croatia, Istria, Bosnia, Serbia and Macedonia for recorder trio. A boon for those who like to plough through an entire collection are the tiny transitional passages the composer has provided to link up all the pieces. I found the Macedonian tunes the most interesting because of the way they mix duple and triple metric patterns. The publisher gives us a brief note about the composer in English, but regrettably has left in German a very interesting page-long essay on Yugoslav folk music, instruments, melodic modes and rhythms.

The Birds' Wedding consists of a dozen lightweight variations on a tiny German folksong. The writing is witty and cute and well laid out for the instruments. Each part is moderately difficult, but fitting the ensemble together will take work. Some may feel the piece so insubstantial that the effort is not worth it. Others will enjoy this very unassuming musical entertainment.

An advanced Polish composer, Kazimierz Serocki, has contributed six brief, interesting pieces in dissonant but lyrical texture. They are very much worth working hard at; most of them are not difficult.

Mr. Poletzky's idea of blues and jazz for recorders is far off the beam and embarrassing. The best comment is "No comment."

But a bunch of long-stemmed roses to the publisher — for his decision to change from that dull old cover. *Zeitschrift* covers are now as imaginative as they are simple. And the paper and engraving has improved immensely! I hope most recorder players are aware of the wealth of music in these inexpensive little oblong booklets.

—Joel Newman

5 STUDIES FOR FINGER CONTROL.

Frans Brüggen. Alto recorder. Amsterdam: Broekmans & Van Poppel. (U. S., C. F. Peters, Cat. No. B712)

8 MELODISCH STUDIES. Joannes Collette. Alto recorder. Amsterdam: Muziekuitgeverij XYZ. (U. S., Hargail Music)

ELEMENTS OF ENSEMBLE PLAYING.

Hans Ulrich Staeps. For recorder quartet. Vienna: Carl Haslinger (Blockflöten-Reihe No. 33) (U. S., New England Music Center)

The first two books of exercises for alto recorder alone are equally difficult (or easy, depending on your development). The Collette work is a little more

imaginative and perhaps more fun in the later stages of practice when you start working up to tempo; but both consist of extended scales and arpeggios and cover all the sharps and flats you ever hope to meet with a recorder in your hands. Brüggen's book is mainly for fingering, as the title will show; Collette's book includes some challenges for the tongue and the breath as well. It will do more good than harm to get hold of either or both of these books and exercise your fingers and tongue on them instead of wearing out the welcome of all your favorite pieces by going over and over the difficult spots. Everything seems much easier after a good workout in the abstract, which is what these books are: and at 90c for the Brüggen and 75c for the Collette, you stand a good chance of benefitting.

Staeps's book of 24 exercises for ensembles might be a good thing for quartet groups to own (two copies come under the one binding) and to use for warm-up exercises the way some choral groups get in tune with vocal exercises. Or have you developed some tuning up tricks of your own? And you might enjoy the challenge of transposition which is written into these exercises. They can be used by AATB, SATB, SSAA, but you'll have to start off transposing right away. In all, what with the varieties in rhythm and tempo, and a style ranging from sweet to bittersweet, you might have a good time covering a few of these each session. Recommended — as are the other two in these paragraphs — for your own good, and for your own fun.

—Susan Brailove

HANS GAL. *Quartettino: SSAT or SSAB.*

London: Universal Edition No. 12622, 1960.

RICHARD RUDOLF KLEIN. *Partita in D Minor: A or T and Lute.* Wilhelmshaven: Otto Heinrich Noetzel (U. S., C. F. Peters, New York).

FRENCH CHRISTMAS SUITE. Arr.

Mieczyslaw Kolinski: SAT. New York: Hargail Music Press (H.C.A. 21), 1960.

Hans Gal has written a great deal of chamber music whose style evolves from Brahms and Reger. Lately he has turned his attention to recorder music — whether out of real personal interest or only, like many others, because recorders are now popular instruments to write for, I cannot say. On the surface, his *Quartettino* is certainly well written for the instrument; it is easily playable and has some nice ideas. But somehow its style does not seem quite fitting. There is something about this music which, to me at least, seems basically foreign to the recorder, a 19th-century atmosphere which makes the work sound a little dusty and tedious. How-

ever, this need not discourage people from trying it; no doubt it will find friends who will like its homely character.

To print the tenor and the identical alternate bass part on two separate lines seems unnecessary and wasteful. The resulting 5-part score is deceptive and confuses the eye. Anyone playing music like this should be expected to read treble as well as bass clef.

There is always a need for music for recorders and lute (or guitar), particularly when the two instruments participate on an equal basis. The *Partita* by Klein will be welcomed by those who look for such material. The four short movements (Intrada, Recitativo, Aria, Capriccio) are entirely diatonic and mostly modal, in a light but rather neat polyphony. One would hardly guess that this is a present-day composition; the style is pre-classic pure and simple, without a touch of modernism or contemporary leaning. Technically the piece is quite easy: it should only require a little work — which is as it should be in such music, in order to make it more fun to play.

The word "Suite" in this collection of ten French "Noels" need not be taken too literally, I guess, though it implies the character of a composition rather than a set of individual arrangements. In any case, it has two merits which makes it stand out from most run-of-the-mill Christmas music: the choice of many fine and little known tunes, and a clean, interesting setting in which the melodies appear alternately in the soprano, alto or tenor parts. Even the familiar "Les Anges dans nos Campagnes," ("Angels we have heard on high"), gets a face-lifting. The only thing missing is the text — French, with English translations, would have been fine. Recorders and voices blend nowhere better than in Christmas music, and even if the Yuletide season is not quite yet upon us, anyone looking for new and fresh material is well advised to keep this book in mind.

—Erich Katz

COLIN STERNE. *Ten Songs and Ballads from Shakespeare*. SA. New York: Hargail Music Press (Ed. H 122), 1960.

J. B. DE BOISMORTIER. *Six Suites: AA. Six Pastorales: AA*. Arr. Gerrit Vellekoop. Amsterdam: Muziekuitgeverij XYZ (U. S., Hargail, New York).

GOTTFRIED FINGER. *Four Sonatas: AA*. Ed. F. J. Giesbert. Mainz: B. Schott's Söhne, (RMS 1034), 1960.

Duets must surely be the most frequent of all recorder ensembles. It is nearly always possible to find one companion for playing. Of those reviewed here, the simplest — except perhaps rhythmically — are the *Ten Songs and Ballads from Shakespeare* arranged by Colin Sterne. Most of the soprano melodies will be

familiar to the many devotees of Simpson's *Elizabethan and Shakespearean Music for the Recorder*. These arrangements have the advantage of requiring only two players. Furthermore, some of the best ones are not included in the Simpson book, and others are different versions. The top parts often lie high for sopranos, giving that seldom-used sopranino a chance to play. Those with literary interests will enjoy knowing in which plays, and in which acts of the plays, the melodies are mentioned.

Of the French duets, the first impression is one of monotony. Except for one Pastorale in the key of G major, all are in C major, with occasional excursions into C minor. All are devoted to the use of intervals of the 3rd and 6th, and the same dance forms appear again and again. One reads with a certain resigned cynicism the quotation in both forewords:

"Bienheureux Boismortier done la fertile plume

Peut tous les mois sans peine enfanter un volume!"

So he tossed out the volumes month by month!

The French *Pastorales* and *Suites* have the virtue of being undemanding music. Pedagogically they may serve as an introduction to ornamentation and to subtle aspects of style. Minuet and rigaudon, sarabande and bourree can make use of different tonguings (varying degrees of legato and staccato) that may be very enlightening to the student. Most of the lower parts can be happily played on a tenor, thus adding to the too sparse literature for alto and tenor. And there is more variety than appears at a glance. The chaconne in Pastorale No. V offers a real change of pace. The overtures to the Boismortier *Suites* are in the French overture style — slow, fast, slow — and Delavigne's "Doubles" are fun to play.

The Finger duets are from his Opus 2 and there are better ones available from this minor composer. Again, however, they are not difficult, and although they, too, depend to an astonishing degree on extensive passages of 3rds and 6ths, they have some genuine contrapuntal texture.

—Kay Bowers

A rash recordist named Parnish
Dipped his recorder in varnish.
It played such a smooth ballad
Now each day, in his salad,
He puts varnish as a garnish.

—Ruvan Hyatt

A Renaissance flauto quartet
Attempting to play a motet,
Went down in disgrace
From soprano to bass
When it turned out their fipples were wet.

A blower of blockflutes by Moeck
Played duets with a guy who played Koch.
When these two tried to tune
To a Küng and von Heune
The four made a sound like a duck.

—Martin A. Loonan

By-Laws of the American Recorder Society, Inc.

ARTICLE I — ORGANIZATION

The name of this organization is THE AMERICAN RECORDER SOCIETY, INC.; an educational, non-profit, membership society.

ARTICLE II — PURPOSES

The following are the purposes for which this organization has been organized:

1. To cultivate and foster an understanding and love of the musical arts.
2. To cultivate, foster, sponsor and develop love and appreciation of the art, history, literature and uses of the recorder and related musical instruments.
3. To promote appreciation of and to raise the level of proficiency in the performance and use of the recorder and related musical instruments.
4. To keep recorder players and friends of the recorder movement informed on literature and activities in this field, and to provide occasions for them to meet.
5. To promote the use of the recorder as a professional instrument and to encourage its wider use among amateurs.
6. To sponsor music publications, concerts and other musical events.

ARTICLE III — MEMBERSHIP

Section A. Qualifications.

Any person who subscribes to and desires to further the purposes of the Society as set forth herein shall be eligible to apply for membership. Any eligible person may become a member in good standing upon acceptance of his or her application and payment of the dues for the current fiscal year, as prescribed for such members in Section D of this Article.

Section B. Classifications.

There are two classes of membership: Individual Membership and Family Membership. Family Membership is understood to include persons belonging to a family living in the same household.

Section C. Rights and Privileges.

All members in good standing shall be entitled to attend all meetings and to participate in all votes. Each individual member, and in the case of Family Membership, each family, shall have one vote. All members in good standing shall enjoy all of the rights and privileges of membership, as provided by the Society.

Section D. Dues.

1. Membership dues are payable to the Treasurer on September 1 for the fiscal year running from September 1 through August 31 of the following year. The annual ARS dues of members shall be such amount as shall be determined by the Executive Board. Members who fail to pay their dues by December 1 shall be so notified in writing by the Treasurer, and upon failure to comply within 30 days from date of the notice shall cease to be members in good standing until such default has been cured.

2. Members affiliated with chapters shall pay their dues to their chapters. Such dues shall include the annual dues to the ARS which the chapter will transmit to the national office. Local Chapter dues shall be set and handled according to procedures adopted by each Chapter.

Section E. Suspension of Membership.

Any member whose conduct is detrimental to the best interest and purposes of the Society, as set forth in Article II hereof, may be suspended by two-thirds vote of the full membership of the Executive Board, provided such member has had the opportunity to present his case to the Executive Board in person or in writing. A suspended member has the right to appeal his suspension within one month. Such an appeal shall be placed on the agenda of the next business meeting of the Society for decision by majority vote of all members present and voting. If the suspension is upheld, the suspended member shall cease to be a member of the Society and the Treasurer shall refund the unexpired portion of his current dues.

ARTICLE IV — MEETINGS

Section A. Annual Business Meeting.

The Annual Business Meeting of the Society shall be held during the months of April or May on a date and at a place to be fixed by the Executive Board. The purpose of the meeting shall be the election of Directors and the transaction of such other business as may properly come before it.

Section B. Other Meetings.

Meetings of the Society other than the Annual Business Meeting may be called at any time by the President or the Executive Board, or shall be called by the President upon the written request of at least 20 members.

Section C. Notice.

All members shall be given at least 30 days written notice of the Annual Business Meeting and at least 10 days written notice of other meetings.

Section D. Quorum

20 members shall constitute a quorum and shall be necessary for the transaction of the business of this organization.

Section E. Voting.

1. Except as elsewhere provided in these By-Laws, every member shall be entitled to one vote. All questions shall be decided by a majority of those voting.
2. At all meetings, except as elsewhere provided in these By-Laws, all votes shall be viva voce, but for election of directors ballots shall be provided and there shall not appear on any place on such ballot any mark or marking that might tend to indicate the person who cast such ballot.
3. At any regular or special meeting, if a majority so requires, any question may be voted upon in the manner and style provided for election of directors.
4. At all votes by ballot the chairman of such meeting shall immediately prior to the commencement of balloting appoint a committee of three who shall act as "Inspectors of Election" and who shall at the conclusion of such balloting certify in writing to the chairman the results and the certified copy shall by physically affixed in the minute book to the minutes of that meeting.

Section F. Order of Business of the Annual Meeting.

1. Reading of the minutes of the preceding meeting.
2. Reports of Committees.
3. Reports of Officers.
4. Old and Unfinished Business.
5. New Business.
6. Election of Directors.
7. Good and Welfare.
8. Adjournment.

ARTICLE V — EXECUTIVE BOARD

Section A. Composition.

The business of this organization shall be managed by an Executive Board consisting of:

1. A Board of 10 Directors. At least one of the Directors shall be a resident of the State of New York and a citizen of the United States.
2. An Administration of 6 Officers.
3. An Advisory Committee of Chapter Representatives, consisting of one Representative from each Chapter.

Section B. Directors.

The Directors shall be elected at the Annual Business Meeting according to the procedures stated in Article IX of these By-Laws. They shall be elected to serve for a term of two years except that in the initial election, upon acceptance of these By-Laws, 5 of the Directors shall be chosen for two years and 5 for only one year.

Section C. Officers.

The Officers shall be appointed by the newly elected Board of Directors not later than three weeks after the date of the Annual Business Meeting and shall serve for a period of two years. Two of the appointed officers, namely the President and the Vice President, must be Directors; all other officers may or may not be members of the Board of Directors.

Section D. Effective Date.

All elections of Directors and all appointments of Officers shall be effective on July 1st following each Annual Meeting at which such elections have been held, or after which such appointments have been made.

Section E. Chapter Representatives.

The chapter representative shall be elected by each chapter prior to June 1st and shall serve for a term of two years. Only ARS members in good standing shall be permitted to vote.

Section F. Control and Management.

1. The Executive Board shall have the control and management of all affairs and business of this organization. It shall act only in the name of the organization when regularly convened by its Chairman after due notice of such meeting to all the members of the Executive Board.
2. The Executive Board shall have the right to hire, and fix the compensation of, any and all employees which it may determine to be necessary in the conduct of the business of the organization.
3. The Executive Board may give recognition to persons for extraordinary services to the recorder movement in any way it deems proper.
4. The Executive Board may make such rules and regulations covering its meetings as it may in its discretion determine necessary.
5. The Executive Board may issue charters to local chapters.
6. The Executive Board shall determine the location of the National Office.

Section G. Vacancies.

Any vacancies in the Executive Board shall be filled by appointment by the remaining members of the Executive Board by majority vote, for the balance of the year,

except that Chapter Representatives shall be appointed by their own Chapters.

Section H. Removal from Executive Board.

A member of the Executive Board may be removed when sufficient cause exists for such removal. The Executive Board may entertain charges against any of its members, and such member shall have the opportunity to present his case at a special meeting of the Executive Board. The Executive Board shall adopt such rules of procedure as it may in its discretion consider necessary for the best interests of the organization and for the protection of the Board member concerned.

ARTICLE VI — BOARD OF DIRECTORS

The Board of Directors shall supervise and conduct all musical and educational activities of the Society. In particular, it shall be responsible for the following:

1. The arranging of concerts and musical meetings.
2. The editing of the ARS Editions and of The AMERICAN RECORDER.
3. The handling of musical information.
4. The arranging of conventions.

Each of the Directors shall be assigned to one or more of these duties.

ARTICLE VII — ADMINISTRATIVE OFFICERS

Section A. Titles.

The Officers of the organization, and such other officers as may be deemed necessary by the Board of Directors, shall be as follows: —

President
Vice President
Secretary
Assistant Secretary
Treasurer
Assistant Treasurer
Editor, The AMERICAN RECORDER
Editor, The ARS EDITIONS

Section B. Functions.

1. *The President* shall preside at all membership meetings. He shall by virtue of his office be Chairman of the Executive Board.

He shall see that all books, reports and certificates as required by law are properly kept, and filed.

He shall be a member, ex officio, of all standing committees.

He shall be one of the officers who may sign the checks or drafts of the organization. He shall be one of the officers who may sign all contracts and

agreements entered into by the organization and duly approved by the Executive Board.

He shall have such powers as may be reasonably construed as belonging to the chief executive of any organization.

2. *The Vice President* shall in the event of the absence or inability of the President to exercise his office become acting President of the organization with all the rights, privileges and powers of the President.
3. *The Secretary* shall keep the minutes and records of the organization in appropriate books.

It shall be his duty to file any certificate required by any statute, federal or state.

He shall give and serve all notices to members of this organization.

He shall be official custodian of the records and seal of this organization.

He may be one of the officers required to sign checks, drafts or contracts and agreements of the organization.

He shall present to the Executive Board and where warranted to the general membership at any meetings any significant communication addressed to him as Secretary of the organization.

He shall attend to all administrative correspondence of the organization and shall exercise all duties incident to the office of Secretary.

4. *The Assistant Secretary* shall assist the Secretary in all of his duties. In the event of the absence or inability of the Secretary, he shall assume all the rights and duties of the Secretary.
5. *The Treasurer* shall have the care and custody of all monies belonging to the organization and shall be solely responsible for such monies or securities of the organization. He shall cause all funds to be deposited in a regular business bank or trust company, except that the Executive Board may cause such funds to be invested in such investments as shall be legal for a savings bank in the State of New York.

He must be one of the officers who may sign checks or drafts of the organization. No special fund may be set aside that shall make it unnecessary for the Treasurer to sign the checks issued upon it.

He shall render at stated periods, as the Executive Board shall determine, a written account of the finances of the organization and such report shall be physically affixed to the minutes of such meeting.

He shall exercise all duties incident to the Office of Treasurer.

6. The Assistant Treasurer shall assist the Treasurer in all of his duties. In the event of the absence or inability of the Treasurer, he shall assume all the rights and duties of the Treasurer.

ARTICLE VIII — CHAPTERS

Section A. Formation of Chapters.

Any 6 or more members of The American Recorder Society in any one community or area may form a Chapter of The American Recorder Society and may apply for a charter from the Board of Directors.

Section B. — Administration and Activities

Each Chapter may organize its own administration and activities according to local needs and in the best interests of its members.

Section C. Dues.

Each Chapter has the right to collect local dues in order to finance local activities, according to procedure adopted by such Chapter, as stated in Article III, Section D. Such local dues are administered by the Chapter only and are not in any way the responsibility of the national organization of The American Recorder Society. Each chapter shall collect and transmit to the National Office the annual ARS dues from its members.

Section D. Representation.

Each chapter shall be represented on the Executive Board by a member elected by the ARS members in good standing of the chapter.

ARTICLE IX — ELECTIONS

Section A. Nominating Committee

At least 90 days prior to the Annual Business Meeting, the Executive Board shall appoint a Nominating Committee of 5 members of the Society who may or may not be members of the Executive Board. The Nominating Committee shall select nominees for the post of directors which selection shall be made by majority vote of the Nominating Committee. At least 60 days prior to the Annual meeting the Nominating Committee shall submit to the members of the Society a written report setting forth the names of the nominees. The report shall also set forth the procedure for nomination by petition, and shall list the names of the Nominating Committee.

Section B. Nomination by Petition.

Additional nominations may be made by petition signed by at least 10 members and received by the Secretary at least 30 days prior to the Annual Meeting.

Section C. Nominations from the Floor.

Nominations from the floor may be made only in the event that no sufficient number of eligible candidates has been otherwise nominated.

Section D. Voting Procedure.

The names of any person nominated by petition and those nominated by the Nominating Committee shall be sent in ballot form to the members of the Society by the Secretary at least ten days prior to the Annual Meeting.

Voting shall be by secret ballot. All mailed ballots, to be counted, must be received by the Secretary at or before the date of the Annual Meeting. There shall be a single ballot for Directors of the Executive Board. Each member entitled to vote shall have one vote for each position of Director and the 5 nominees who receive the highest number of votes shall be declared elected. In the event of any tie which makes it impossible to determine which 5 nominees are elected, those nominees who are among the group receiving the 5 highest numbers of votes and are not so tied shall be declared elected and additional ballots shall be taken among those so tied until a total of 5 shall have been elected.

ARTICLE X — AMENDMENTS

Amendments to these By-Laws may be proposed by the Executive Board or by written petition signed by at least 10 members and submitted to the Secretary. To become effective, any amendments so proposed must be approved and adopted thereafter by two-thirds of the members voting at the Annual Business Meeting or at any special meeting called for that purpose. The substance of the change to be effected by such proposed amendment or amendments must be included in the notice of the aforesaid meetings. Votes for amendments may be cast in person or by mail which has been received by the Secretary up to the date of the meeting. Any amendment or amendments shall be come effective as a part of these By-Laws upon the date of final approval and adoption or on such other date as the amendment or amendments shall specify.

CHAPTER NEWS



• BOSTON, MASS.

For the Boston Chapter of ARS 1961 was ushered in by the annual gala Twelfth Night Party on January 8. This year more than one hundred enthusiastic members filled the handsome white-and-gold ballroom of No. 5 Commonwealth Avenue, home of the Boston Center for Adult Education, where our meetings regularly take place. Under the inspired direction of Kathryn Ford this large group, whose abilities vary widely, performed many traditional and less familiar selections in a very creditable fashion. New to all of us was a *Kerstsuite* by Hans Keuning which Arthur Loeb had brought from the Netherlands and which, accompanied by strings, piano and voices, delighted the entire company.

A membership as large as that of the Boston Chapter must inevitably include many players who would welcome an opportunity to play with others more often than the regular monthly meetings allow. We have already mentioned, in a previous report, the six or more consorts now in existence which enjoy the experience of small-group playing and present programs for churches, schools and clubs. With a view to increasing this number, questionnaires were sent out to all the members, with a very gratifying response. As a result new consorts are being formed which will certainly bring pleasure to the players and raise the general level of performance through practice.

Our March meeting fell on the sixth anniversary, to the day, of the birth of the Boston Chapter on March 4, 1955. On that occasion nine recorder enthusiasts, encouraged by the ARS, met for the purpose of organizing a chapter. Most of these founding members are still active leaders of the Boston Chapter, among them Elna Sherman, our first Chairman. Miss Sherman was given a public tribute at the Twelfth Night Party of this year, for her part in organizing the Chapter and fostering its growth. To quote from the history of these "First Five Years" compiled by Mildred Lewis, "The Boston Chapter, at the age of five, has held twenty-nine regular playing sessions, four Twelfth Night parties, three workshops, eleven summer meetings, two extra meetings and four spring concerts, besides many other performances for churches, schools and clubs. It has commissioned three works. There are about one hundred forty members, many of whom have formed consorts . . . which are creating an awareness of the recorder throughout the Greater Boston area."

The Fifth Annual Spring Concert, and the climax of the 1960-61 season, was presented at the Boston Center for Adult Education on March 19 to a capacity audience. The recorder players were assisted by guest artists providing an accompaniment of strings, flute, and harpsichord as well as the cromorne and the Irish harp in a delightfully varied program of old and modern music. The most eagerly anticipated item was the composition commissioned by the Boston Chapter for this occasion. It was Gregory Tucker's *Suite in F for two Alto Recorders and Guitar*, and pleased the audience so much that the players were asked to repeat it at the end of the concert.

— RUTH S. MAGURN, *Corresponding Secretary*

• CHICAGO, ILL.

Chicago Chapter is currently up to its ears in preparation for its Third Annual Concert — to be built around a specific theme, "Music Of Shakespeare's Time," and presented on Shakespeare's birthday, April 23, in the Florentine Room of Chicago's Pick-

Congress Hotel. To stimulate members' enthusiasm for selling tickets to the concert (important because income from each annual concert provides the bulk of the next year's operating budget), the Chapter is offering a new Kinhaven alto recorder as a prize to the member who sells the most concert tickets. (There are also second and third prizes — student quality alto and soprano recorders.) Performance in this year's concert is by individual invitation rather than audition, with the exception of a large recorder "choir," conducted by Musical Advisor Sam Lesner, in which all members are invited to participate. In addition to music written and played in Shakespeare's own country during his lifetime, the program will include selections by composers of France, Italy and Germany during the same period, using cromorne, hand drum, violin, viola da gamba, harpsichord, trumpet, trombone and voices as well as recorders.

Candidates for Chicago Chapter offices for the 1961-62 season were nominated at the March meeting and the ballot will be sent to members in April, so that they can vote by mail — as provided in our recently amended by-laws — if they are unable to attend the May meeting at which the election will take place.

Program for our March meeting was a special lecture/demonstration by Dr. Howard Brown of the University of Chicago Music Department, who discussed and demonstrated the cromorne, pipe and tabor, cornetto and Baroque flute. The program also included performance of a Telemann *Sonata* (F Major) for two altos by Ray Anthony and Rachel Grosz, with harpsichord accompaniment by Marjorie Carlson.

"The Recorder in Dance Music" program at our February meeting was also unusual — featuring dancing by Gretel and Paul Dunsing, accompanied by the Hyde Park Recorder Consort (Jacqueline Falk, Evelyn Gaston, Earl Manning, Elizabeth Wilkins), with historical and descriptive commentary on each dance by Gretel Dunsing. Outstanding audience-pleaser was the English Morris Dance (*Bacca Pipe Jig*) danced by Paul Dunsing (wearing bells on his toes!), accompanied by soprano recorder and hand drum. Since the purpose of this particular program was to give members a more enlightened outlook with which to approach the many dance suites and dance movements encountered in recorder literature, the performing group had also prepared a printed summary of the characteristics of various dances, which was distributed to members for future reference.

— YVONNE BULLIS, *Correspondent*

• COOPERSTOWN, N. Y.

Since the last issue of the magazine, we've received a number of letters from correspondents around the country, some of whom commented on the plaintiveness of our "too-frequently-expressed" regret that we were so far from New York City or other similar concentrations of recorder players. We take it all back! We are no longer alone. Our Consort Trio gave a concert at the Schenectady Museum on February 12 for an audience of over 200, and a question directed to the audience as to how many owned and played recorders brought a showing of about 60 hands. Schenec-



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tady IS 70 miles from Cooperstown, but at least we have discovered that all of New York State's recorder enthusiasts are not settled in the city of the same name.

The Consort Trio has had a number of concerts through the winter months, with four more scheduled before summer. On March 27 we play in Clinton, New York (the home of Hamilton College); in the middle of April again at Schenectady and in Utica, and in May at the New York State College for Teachers in Oneonta.

Most of the music we offer for public consumption ranges from the 14th through the 18th centuries, but we have discovered that Alfred von Beckerath is understandable and capable of being enjoyed by almost everyone in a mixed audience, and would commend his soprano trios, *Tag für Tag*, written around 1940. (We play them with three tenors.)

Our first 1961 Open House will be held on May 6, with Martha Bixler and Donna Hill as guests. It would appear that we shall have the largest attendance yet. These all-day meetings bring together the far-flung players for playing under one of the masters (mistresses, in this case?), for listening to virtuosity, and for just plain talking.

We seem to have fallen into the rut of asking questions at the end of our chapter news, and here's the question of the quarter. Is there room in THE AMERICAN RECORDER for a column of contributed suggestions from folks around the country on what they have done about making adequate carrying cases for a family of recorders, about recorder stands, music files, and so on? It would seem that we might profit from sharing such things.

—DICK WELD, Secretary

• GARDEN CITY, N. Y.

The origin of The Garden City Recorder Players dates back twenty years. At that time it had a membership of one! In 1941 the founder of The Garden City Recorder Players, Mrs. Philip Hardie, had bought a recorder and was wishing for fellow players. Eventually in 1946 this lone recorder player was able to persuade three of her Garden City friends to buy and try this delightful instrument and to join her in this pleasant pursuit. They were Mrs. Katherine Fay, Mrs. Charles Mount, and Mrs. Ed McKeithen, and they met weekly to study and play. In 1951 Mrs. Armand Jeanne joined the group. The weekly sessions continued until 1959 when Mrs. Jeanne moved to Ohio. During her years with The Garden City Recorder Players Mrs. Jeanne composed some lovely music for recorders, which the group constantly enjoys.

The enthusiasm of the original foursome was contagious and other groups were formed. By 1952 there was an additional morning group and an evening group. In April of 1952 the groups organized officially as The Garden City Recorder Players. The organization has kept as a primary purpose the desire to share a love for recorder playing with as many people as possible. It has also kept to its plan to do this on a purely amateur and non-professional basis. Old members have drawn in new members and taught them. Every year or two another new group of beginner players has been formed, and old members have taken turns in introducing them to the recorder. This has not resulted in as good playing as would have perhaps been the case if professional teachers had been employed, but it has resulted in much pleasure and much reward. From 1946 to 1961, eighty-nine different adults have been introduced to the recorder and have played in the Garden City groups.

We have enjoyed playing in community affairs of various kinds, when requested to do so. For a number of years the Players were featured at the Hofstra Spring Shakespearean Festival, sometimes alone and sometimes in combination with a guest harpsichord artist, or a group of Hofstra singers. They have participated in many meetings of The Garden City Branch of The American Association of University Women, including Annual June Dinners, Special Branch Christmas Meetings, etc. The AAUW has sponsored The Garden City Recorder Players by bringing it to the attention of its members and in having a special section of The Garden City Recorder Players formed by interested AAUW members. The Players have served as guest artists at a number of other community occasions, including a performance of The Cherry Valley Choral, a meeting of The Friends of Adelphi Library, various school groups, etc.

At the present time there are five very active individual groups in the organization, three morning groups which meet weekly and two evening groups which meet every two weeks. All groups meet

together four or five evenings each year for group playing as a whole. The Garden City Library has been made available for these meetings, which average an attendance of 25 to 50 people.

At the group meeting of March 2, 1961, which was the first large meeting after The Garden City Recorder Players became a chapter of ARS, we had as guests from the National Organization Miss Martha Bixler and Mr. A. C. Glassgold. Miss Bixler kindly consented to conduct the music for this meeting. Her conducting was a great inspiration.

—M'LEE HARDIE, *Chapter Representative*

• LOS ANGELES, CALIF.

In February, 1961, The Southern California Recorder Society became the youngest chapter of ARS. The newest member of this melodious throng hardly fits the picture of a family baby, however, for its husky membership of nearly one hundred has carried on extensive activities for nearly a decade in the Society's name—and, indeed, for a much longer time as individuals.

Both temperamentally and climatically the environment of southern California has long fostered self-expression, so quite naturally interest in the fipple flute took root early in the instrument's present revival. The Society's first president, Professor Pauline Alderman, musicologist at the University of Southern California, was exposed to the gentle art of the recorder by Arnold Dolmetsch at Haslemere. By 1940 there were a respectable number of small groups of players meeting at regular intervals.

A common desire on the part of a number of these for the experience of playing in a larger body and under a professional director finally triumphed over the problems imposed by the area's vast distances, and in 1953 The Southern California Recorder Society was formed, with Dr. Alderman as President and John Burke, organist, as its official conductor. From its inception as many as seventy players attended the bi-monthly meetings, which were held alternately in various sections of Los Angeles—an important point when one remembers that some of us live further apart than are entire chapters in other parts of the country.

The second president was Dorothea Walker, whose charming and excellently illustrated article on family recorder-playing, "The Miracle of the Recorders," has been widely reprinted and served as an important stimulus to the instrument's rise in popularity across the country. When John Burke moved to Oakland, we had the good fortune to engage Hans Lampl as our conductor in his place. Various members of the Society also began to be active as individuals in spreading the gospel. In 1956, a group journeyed to Ashland, Oregon, and provided authentic music for Oregon's famed Shakespearean Festival. Over the years a respectable number of local theatrical enterprises also have called upon the talents of the Society to lend to their performances the special tone that only a recorder can give.

Under Will Kellogg and James Hartzell, its third and fourth presidents, the Society undertook its first publishing venture, a *Galliard* by John Dowland and two dances by William Brade, all in transcriptions from lute tablature by Pauline Alderman. Also the Society expanded its activities to include annual trips to play as guests of the fellow-fipples in the Ojai Valley, and participated in sponsorship of the Recorder Weekend as part of the Idyllwild Foundation's summer program in the authentically pan-pipe setting of our nearby mountains.

In 1958 Hans Lampl, having received his doctorate in music at the University of Southern California — with a doctoral concert devoted to music of the early 17th century — left to take a position at Michigan State University, and Presidents Jack Ramsey and Pat Flipse had the unhappy problem of his replacement. Responding to the idea that the meetings had become large enough, and the members sufficiently advanced, to profit from some fragmentation into groups for part of each program, two conductors were then engaged. One, Dr. Robert Trotter, is Professor of Music at the University of California at Los Angeles; the other, Mr. Tom Wisse, had recently arrived from his native Holland, where for many years he had specialized in the conducting and playing of "hausmusik."

In 1957 and again in 1959, the Society has co-sponsored concerts by Carl Dolmetsch and Joseph Saxby. In 1959 there was, as well, a full day's workshop for recorder under Mr. Dolmetsch, with the Society and The University of California as joint sponsors.

These proved to be notable events on the local musical scene, lively as it is, and the Society is always alert to extend its hospitality — and its eager ears — to visitors whose interests and talents are in harmony with the recorder and its literature. It was a dis-



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tinct privilege to have Bernard Krainis conduct one of our meetings during his western tour with Pro Musica in January, 1960.

Our Society continues to grow, and President Josaphine Siple, taking office in January, 1961, has undertaken an energetic new program, with meetings planned on a monthly basis, expanded use of the Society's own talented members as conductors and coaches of graded groups within each meeting, a monthly RECORDER NEWS with a sprightly new format and, certainly not least important, affiliation with ARS with Chapter status.

Again we will journey to Ojai in April, there to have the pleasure of playing under Dr. Erich Katz, as well as under Bob Clements of our own Society. The week's Recorder Workshop in Idyllwild in July will have on its staff Francis Wishard, Josaphine Siple, Shirley Robbins and Betty Zuehlke, all associated with SCRS, as well as Murry Lefkowitz and, after an absence of several years, Patty Grossman.

The Society welcomes the opportunity to represent ARS as an increasingly important factor in the kaleidoscopic musical life of southern California and looks forward to having members from other chapters participate in its activities. Do let us know when you come to town — that is, if you have your instruments along and feel some music coming on . . .

—JAMES HARTZELL, *Correspondent*

• MILWAUKEE, WISC.

Tosa Musica Antiqua Chapter officers for 1961: President: Edward O. Aldrich; Vice President: Paul Kryder; Secretary: Mary Kryder (Mrs.); Treasurer: E. L. Horst; Music Director: Martin M. Kuban; Regional Group Directors: Mayville—Mrs. Violet Steinbach; Racine—Rev. Robert W. Giffen; Slinger—Phillip Rapp.

Report of winter activities: Organization of a recorder group of 11 players in Racine through the adult division of the University of Wisconsin Extension; a concert of recorder music for the Seven Arts Society of Milwaukee at the Charles Allis Art Library; a number of Christmas programs for local churches and for radio and TV stations; a program for the Milwaukee Chapter of the Delta Omicron Music Fraternity.

Our active membership still numbers about 35 recorder players. In addition to these, we have a number of string players, vocalists, and a harpsichordist, guitarist, and harpist. In May we will travel to Portage to play for the Wisconsin Federation of Catholic Women. This summer we are planning another joint recorder festival in Milwaukee with the Chicago Chapter as our guests.

A new venture this year for our group will be sponsorship of a summer recorder seminar to be held during Labor Day week at "The Clearing" in beautiful Door County Peninsula, a famous vacation area on Lake Michigan. Mrs. Kay Bowers of the Chicago Chapter will be our instructor and music director. This seminar is open to any interested recorder player.

—MARTIN M. KUBAN, *Music Director*

• NEW YORK, N. Y.

Our January and February meetings were held at the High School of Performing Arts in an effort to find a larger hall for our growing membership. For the January 27 meeting, Marvin Rosenberg was the musical director, and he had chosen for the advanced players' assignment Volume VI from those incomparable quintets of John Dowland known as *Lachrimae* (Schott & Co., RMS 528).

When we had met this challenge as well as we could, we were rewarded by a "quiz" which proved quite diverting, though baffling to many of us. Mr. Rosenberg, together with members Isabel Schack, Cooke Glassgold and Wally Schultze played excerpts to be identified by us from the works of various well-known composers ranging from Wagner and Verdi — even Stravinsky! — back to Haydn and Mozart. After the entertainment, everyone played another quintet — the *Schein Suite No. 10* (Carl Van Roy Co.), transcribed by Winifred Jaeger.

On February 27 Eric Leber, director of the "Four Seasons" Consort, was our conductor of the evening. We began with Samuel Scheidt's *Variations on "Warum betrübst du dich, mein Herz?"* arranged for four recorders by Bernard Krainis (ARS No. 8). Later the advanced players turned their attention to another set of quartets — the beautiful *Four Masterpieces of Renaissance Music* (No.

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7 of the Hargail Classical Anthology). Also we looked at the Handel *Allegro* arranged for recorder trio (Schott, RMS 516).

The listening treat of this occasion was the playing of Mr. Leber and Martha Bixler in two duets by William Croft—Sonatas I and VI. The first they played "straight" on alto recorders, but the second was given variety and color by the different instruments used — two alto, two basses, and finally, two sopraninos.

For our Open House Meeting on March 25, we sought a still larger auditorium to accommodate the expected horde, and were well taken care of at the McBurney YMCA. Your reporter found herself envying the children (of whom there must have been at least fifty) because they played so well, so early, and must have so little to unlearn!

Martha Bixler was the capable leader of the afternoon. Beginners and children started off with Johanna Kulbach's *Tunes for Children* and Erich Katz's *Recorder Playing* (both Carl Van Roy). Then we all tackled the slightly more difficult *Elizabethan and Shakespearean Music for the Recorder* (E. C. Schirmer No. 2009). Lemonade and cookies figured somewhere in here, after which the Lenox Consort (led by Miss Bixler), and the Stuyvesant Consort (Rhoda Weber's group) performed. Miss Bixler and Mr. Leber were then persuaded to play for us briefly.

We finished, appropriately enough, with *Five Easter Hymns* of Michael Praetorius (ARS No. 40), transcribed by Erich Katz. Everyone seemed to feel that the Open House innovation had been most successful.

—ELIZABETH TURNER, Reporter

• NORTH SHORE, ILL.

During our second year as a chapter of the ARS, we have held our regular meetings on the first or second Sunday evening of each month at the home of one of our members, keeping in mind that when we become too many for this place, we will move to a room in a school or church. We try to have something special every month. And with our policy of making our meetings a sort of open house, we always expect the unexpected.

At our January meeting Mr. and Mrs. William Starr of Evanston gave us a delightful, varied program of classical and modern pieces. At our February meeting, Mr. and Mrs. William

Bowers of the Chicago chapter came as our guests; and in March, Mrs. Bowers conducted us in a most lively session of group playing. Following this, the Bowerses and Miss Yvonne Bullis, accompanied by Hal Slobor on the viola da gamba, presented a program of recorder music by John Bull. Both January and March "specials" were presented through the efforts of our president, Mrs. Harold Brown.

Since the beginning of this year, one of our activities has been to separate into small ensemble groups, choose a suitable composition and go into different rooms for short practice periods. The groups then return and each one presents its little musical offering. This has become one of the "fun" parts of our meetings.

Harriet Peacock LeJeune, our musical director since the formation of this chapter, is now in the process of organizing a Recorder Festival, to be held at the Community Music Center of the North Shore, in Winnetka, Sunday, May 21. From the first outline, this promises to be an ambitious and exciting project.

—MRS. WALTER MCCOLLUM, Secretary-Treasurer

• PHILADELPHIA, PA.

At our February and March meetings the historical development of musical forms was emphasized. Bluma Goldberg, leader of the February meeting, selected some of the evening's music from the series published by Benjamin Britten and Imogen Holst, which spans the eight centuries from the 12th to the 20th. The program included *Canzonets* by Willaert and Morley, sung and played; Diomedes's *Chromatic Fantasia* and a Holborne *Suite*; Lully's *Air from Persée*; and a fugue from Haydn's *Three Pieces for Musical Clockwork*.

The chronologically-arranged program concluded fittingly with a 20th-century work, a *Scherzo* by Benjamin Britten.

On March 24, Darlene White led the group, which again met in a new, smaller room at Zion Parish Hall. She introduced us to the Schütz settings of the Psalms. Their plain, sturdy harmonies sounded well with a full complement of bass and tenor recorders as well as higher voices — especially in the smaller, cozier room. We also performed a collection of Italian madrigals from Schott's Archive and selections from the Purcell Album. We were aided



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—KRISTIN HUNTER, *Corresponding Secretary*

● SAN DIEGO, CALIF.

Reading the news and weather report from Cooperstown, N. Y., last issue made us realize that perhaps we have too long taken our "moderate" climate for granted. SDRS could stand for Sahara Desert Recorder Society. Many of us would give our ivory fipples to see a good snowfall again (or even a soaking rain for that matter).

The Self-Rating Test for Recorder Players made quite a stir here as members frantically worked to gain that one more point to lift them from "novice" to "fair" or "fair" to "good." The public library reported an unaccountable run on books by Rowland-Jones and Hildemarie Peter (2 points each). Harry Davis bought a bass recorder and struggled with the new F-fingering (4 bonus points). Several members immediately changed teachers (1 point). At recent meetings, members have been observed pointing out "discrepancies in intonation at once (3 points)." Many vital questions have been raised such as, "Does a pot-luck dinner constitute a paying audience for the purposes of question #20?" (1-3 points). And so it goes.

At the January meeting, the following officers were elected for the new year: Harry Davis, President; Evalyn Segal, Vice-President; Howard Saltsburg, Treasurer; and Richard Lawrence, Secretary. The form of our meetings has been slightly changed. We now play together for the first half-hour, have a short business meeting, divide into small groups and practice for an hour, then assemble again to play for each other the music we have practiced. For enjoyable ensemble pieces, we recommend the Salomon Rossi *Sinfonien und Gaillardien* edited by F. J. Giesbert (SATB), Edition Schott #4096. Our SDRS BULLETIN is now officially edited by Elka Herz and is rapidly becoming literature instead of a "throw away" announcement.

The La Jolla Recorder Society sponsored a Christmas concert at the Athenaeum Library on December 16, in which many of our members participated.

Mr. Hendrik Van Der Werf directed a program at the public library on the evening of December 28 which included recorder music by Morley, Franck, Haussman, Kindermann, Mattheson, Rossi, and Gastoldi as well as the choral music by Mr. Van Der Werf's choir from the San Diego College for Women. Evalyn Segal, Richard Lawrence, and Harry Davis with Mr. Van Der Werf constituted a recorder ensemble which was outstanding for its beautiful blend and intonation and its professional visual appearance. A capacity audience reacted with great enthusiasm.

The Old Globe Consort under the direction of David McNair provided the climax of the February 27 meeting of The Music Makers with an exciting program of music by Tomkins, Dowland, Wilbye, Susato, and Morley performed by madrigal singers, lute, cittern, recorders and percussion.

Highlight of our March meeting was the use of the Dulcetone by Mrs. Claribel Farjeon to accompany three recorders on several pieces by Handel. The Dulcetone is a keyboard instrument which produces its sound from metal tuning bars. It had just the delicate

volume needed to blend unobtrusively with the recorders and yet provide a rich harmonic base. In fact, its sound in ensemble was somewhat like a rich and mellow lute! (Apparently these instruments are no longer being manufactured.)

During the past six months, the La Jolla Recorder Society has come into existence under the very capable guiding hand of Mrs. Rene Mueller who is also a member of our San Diego Society. Close cooperation between these two groups has been beneficial to both. David McNair has acted as musical advisor. The First Annual La Jolla Recorder Festival is being planned for May 31 at the home of Mrs. Mueller. It will be a pot-luck dinner for both recorder societies and the Old Globe Consort.

—FRANK MYERS, *Chapter Representative*

● SANTA BARBARA, CALIF.

This season the Santa Barbara Collegium Musicum, directed by Erich Katz, was invited again for several concerts, performing to ever-growing and most receptive and enthusiastic audiences. A Christmas concert in the Santa Barbara Museum of Art in fact attracted so many listeners that the hall proved to be much too small and the concert had to be repeated privately. On February 8, the group moved to the Lobero Theatre, a fine old place with a capacity of more than 600 seats, where—sponsored by the Lobero Theatre Foundation—a program of music from the 15th to the 17th centuries was performed on bass and tenor gambas, lute, virginals, a recorder consort and a great variety of percussion, with violin and cello as guests. Finally, on March 19, the Ojai Art Center was host to the Collegium Musicum who performed in the Theatre of this charming little mountain town which is famous through its yearly festivals.

—Correspondent

● WICHITA, KANS.

Members of our ARS Chapter discovered several new recorder enthusiasts in and around Wichita recently, so our first three meetings in January were devoted to organizing two beginning consorts.

Our original consort continues to meet each Friday, and a general meeting with all new and interested recorderists will be held quarterly. In addition to necessary business at the quarterly meetings, each consort will perform appropriate selections partially for the purpose of obtaining and benefitting by constructive criticism which may be offered at these meetings by all chapter members.

Four members of our chapter presented a program in February at the First Presbyterian Church consisting of recorder consort selections, as well as various combinations of recorder with Irish harp, tambourine, and voice.

—MRS. HENRY VANIS, *Secretary*

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THE NEW ARS EDITIONS

JOEL NEWMAN
GENERAL EDITOR

The 40 publications of the ARS Editions are a testimonial to the vision and perseverance of the founder of the series, Dr. Erich Katz. As new general editor I have just concluded an agreement with a new publisher, Galaxy Music Corp. (2121 Broadway, N.Y.C.). Galaxy has agreed to publish half a dozen editions each year, of which one will be distributed gratis to the entire ARS membership. Since Galaxy has reciprocal agency arrangements with British firms, it is hoped that it will at last be possible to sell the ARS Editions abroad, which most certainly will enhance our prestige there.

Several changes in the series are planned. For one thing, it will have a new format and will not be limited to a uniform number of pages or a uniform price. More contemporary music will be included, though not necessarily more difficult material. In fact the first publication, now in preparation, will be Seymour Barab's *Pastorales* for Recorder Trio, three short compositions of intermediate difficulty. Prefatory comments will now be printed in each publication instead of appearing in the *Newsletter* or *THE AMERICAN RECORDER* as was the custom. (The last two sets of such remarks are those in this issue of *THE AMERICAN RECORDER*.) Needless to say, the series editor will welcome comments and new compositions or editions of old music from our readers.

American Recorder Society Editions No. 39:

FIVE VILLANCICOS OF THE RENAISSANCE.
Transcribed for four Recorders by Joel Newman
(Associated Music Publishers).

These Spanish vocal pieces are similar to the 3-part ones in ARS No. 19 except that these are for quartet and are, with one exception, more dance-like. Two are anonymous (*Pase el agao* and *Dadme albricias*, a Christmas piece) and the rest are by Spain's pioneer playwright, Juan del Encina (*Triste España*; *Hoy comamos*; and *Fata la parte*, the last a rather bawdy song with Italian text). Devotees of Renaissance Spanish music will recognize all of these short pieces from concerts and recordings by both the Brussels and New York Pro Musica organizations. For the most fun, percussion instruments should be added — small drums, triangle, finger cymbals and, of course, the tambourine.

— J. N.

American Recorder Society Editions No. 40:

MICHAEL PRAETORIUS, Five Easter Hymns.
Transcribed for four recorders by Erich Katz (Associated Music Publishers).

There is an inexhaustible wealth of Christmas music available in editions of every kind, but only a comparatively small number of pieces related to the other festivals of the year. Yet such music as these Easter hymns, in settings by the great German Baroque composer Michael Praetorius, was in common practice in his time, in house and church all through the year.

The present selection was made from the sixth book of his monumental *Musae Sioniae* (1609) mainly with regard to their suitability for recorder consort. The hymns are thereby in line with later pieces of a somewhat similar character by other 17th-century masters, like Schuetz (*Psalms*, ARS No. 25) or Scheidt (*Chorales*, ARS No. 27).

At that time the organ chorale as a specific instrumental form was still in its beginnings, and the vocal chorale settings could be accompanied, or partly or wholly substituted for, by identical instrumental voices. The variation form often grew organically from subtle melodic and harmonic changes in different verses, as in the last piece of this edition ("Christ ist erstanden von der Marter alle"), where each of the four sections is slightly but distinctly different.

The technical simplicity of this music is deceiving: the harmonic treatment is rich and colorful, and hidden within the generally homophonic character of the settings is a masterly economy of voice leading.

— E. K.

LETTERS TO THE EDITOR

PROMISE OF THINGS TO COME

Sir: Many congratulations on your Vol. II, No. 1.

Re Kay Bower's letter on p. 24: I shall be happy to tell all our American friends something about the start of the revival here of the recorder's popularity.

I am currently writing a book on the recorder and have to finish my MS by the end of this month; so must delay writing to you until after that.

In reply to Flauto Piccolo: As soon as my book is done I shall get down to the editing of Daniel Purcell's *Sonatas* for 2 trebles & keyboard. I did one of these many years ago, but have promised to do the three for Schotts.

Good luck to your First Summer Seminar. I hope it's a great success.

— EDGAR HUNT, Bucks., England

IN LIEU OF LOONAN

Sir: What a shame that Mr. Loonan wasted "six months of writing transpositions a few hours a week" — and now has only "six spiral music books full" of transpositions to show for it — and still has to "write out a transposition in short order" before he can sit down and play any soprano or tenor part! If he had invested the same amount of time in practicing C-fingering, he would — by now — be able to play any part on any instrument (C or F) as written and at sight!

If the faint-hearted few who fall into a fit of screaming-meemies at the very thought of tackling F-fingering when they originally started on a C instrument, or vice versa, would just take a Milltown and give themselves a chance, they'd discover that it does NOT require an exact duplication of their original effort; it's more like learning to count from 11 to 20 after you've already learned to count from 1 to 10. And they would realize — in about two weeks — that there's really no need for publishers to waste paper and ink (and probably DOUBLE the retail price of music) to produce editions with transpositions for every part.

Maybe Mr. Loonan should take his own suggestion to publishers — and "fatten his own purse" by publishing all those transcriptions he's invested so much time in. He could call this magnum opus "INSTANT VERSATILITY: SIX VOLUMES OF SIMULATED PROFICIENCY FOR LAZY TOOTLERS. No Work! No Challenge! No Fun!"

— YVONNE BULLIS, Chicago, Illinois



While we're at it, why don't we ask one of the recorder manufacturers to produce a recorder with no holes? There'd just be this little roll of adding machine tape mounted under the wind-way, with holes punched in it — and this little crank at the side, see — and all you do is blow into the top while you turn the crank! Could be the greatest thing since the player piano!

EXPANSION POSSIBILITIES

Sir: Again let me congratulate you on the excellent job you are doing with the magazine. I feel it is certainly the greatest single benefit to members at this time. In fact, to us in the West, it is the only tangible benefit for recruiting new members.

Great an improvement as it is, it will not sustain interest and promote growth unless it continually expands its scope to appeal to all stages and inclinations of recorder players. It must expand its advertising and circulation. THE AMERICAN RECORDER must increase its appeal to the "layman" recorder player. It must get itself into every public library it possibly can. It must be distributed where possible to music stores, music critics, music education institutions, educational radio and television stations, and to other music publications.

I have been told that the San Diego Public Library has subscribed to THE AMERICAN RECORDER for the coming year.

Keep up the good work.

—FRANK P. MYERS, San Diego, California

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HINT FOR LOONAN

Sir: Just a note to let you know that I enjoy and appreciate THE AMERICAN RECORDER publication very much. Regarding Martin A. Loonan's letter, here is a hint that may save him some copying time:

There's a flautist who cannot transpose,
Yet, soprano and alto he blows;
When asked how to do it,
He said, "Nothing to it —
Between breaths, I just count on my toes."

— LEONARD MEINWALD, D.D.S., Levittown, N. Y.

INTERLOCHEN AND LOONAN

Sir: We are delighted to have news of the Summer Recorder Seminar at Interlochen. It is a rare and wonderful opportunity for recorder players everywhere to have, at one brief point in space and time, such an impressive collection of the best in American recorder talent. We are looking forward to a week of valuable and stimulating experiences, and we join you in the hope that this may become an annual institution.

I should like to comment on a letter you printed in the recent issue of THE AMERICAN RECORDER (Volume II, No. 1), from Mr. Martin A. Loonan of New York City, regarding the annoying problem that recorder players must all face eventually — learning two fingerings. Mr. Loonan is a perfect example of what an old friend of mine used to say about his own worst shortcoming, "When you are lazy, you have to work so much harder."

... RECORDER, RECORDERS

Sir: The recorder world might wish to know that there is a new American composer — Gordon Mumma — who is writing music for the recorder. His composition *Sinfonia for 12 Instruments and Magnetic Tape* includes a recorder part. (Just to put your mind at rest in case you are, as I am, instinctively on guard against those philistines who stubbornly insist on confusing our eloquent woodwind instrument with mechanical objects such as record-players and tape-recorders, let me hasten to add that the recorder in this composition is one of the "12 Instruments" and not the "Magnetic Tape." In fact, it occurred to us that Mr. Mumma did himself out of a moderately good joke by not naming the piece "Sinfonia for 11 instruments, Recorders, and Recorder.")

At any rate, this new composition was duly executed at a recent festival of new music. I performed the recorder part and found it to be a very challenging score indeed. There is nothing in the contemporary recorder literature even vaguely comparable. It calls for the use of alto, soprano and sopranino recorders, at various parts of its four movements. Mr. Mumma has written it with a fine awareness of the instrument's capabilities, and even asks it to do things I never dreamed it could accomplish. The sopranino parts, in particular, seemed to charm the audience.

The entire series of concerts met with great interest and enthusiasm here. The name of the series — ONCE — stands for Organization for a New Cultural Environment. The music is so very strange and "far-out" that I'm not altogether sure I want to encourage such an environment. But, if it includes a prominent place for recorders, can it be bad?

— CAROLYN RABSON, Ann Arbor, Michigan

SWISS BOUQUET

Sir: I am delighted with your magazine, because it contains outstanding articles, gives many references to literature, and gives us valuable advice on methods. In our small country, we certainly have nothing to compare with it, even though we have a vigorous movement here for the introduction and more extensive use of the recorder in our schools.

— RUDOLF SCHOCH, Zurich, Switzerland

When playing the descant, Miss Nebble
Must have had a bit of the old deb'l.
She was as prim as you please,
Gave nary a tease,
Yet she couldn't keep out of treble.

A recorder teacher from Iran
Gave his pupil a piece by Telemann.
"I know you can do it."
He lived to rue it.
Moral — Never Telemann he can.

— Ralph Taylor

BLOCKFLOTENLAND

Sir: I want to congratulate you on the continuing merits of THE AMERICAN RECORDER. Each issue is a great incentive to more work and enjoyment.

Enjoyable items in the Winter issues: the Self-Rating Test, *Flauto Piccolo* on Daniel Purcell (his sonatas are tremendous facility exercises), the reviews on Telemann, Chedeville le Jeune, Bach's Seven Fugues; and especially the honest concert reviews, a true rarity (with encouraging notice however, of large audiences) and the Letters to the Editor — it was especially enjoyed by one far away from home activity.

In Germany there is tremendous activity in the "blockflöte," but unfortunately, no organization such as ours. One must scrounge to get a consort, but once secured, players are very loyal to the "hausmusik" evening.

At this point, let me say I can sympathize somewhat with Alma Stevens's comment but I cannot agree with the suggestion that the Quarterly be published for novices. There might be a page for them or a section, but recorder playing needs most the very program you are pursuing — a publication which brings to us the full range of recorder possibilities, technique, literature, criticism. If more support is needed, increase the dues and/or the subscription rate.

Many, many thanks to the devoted editors and the contributors AND the advertisers.

— HULT L. WILSON, Heidelberg, Germany

FLAUTINO FINALE

Sir: I share Shelley Gruskin's love for the recorder and Vivaldi's music, but this does not lead me to the conclusion that Vivaldi intended his "flautino" concertos for a small recorder. In my review (A. R.: I, 3) of the McGinnis & Marx edition of the C major Concerto (F. VI, No. 5), I suggested that the style of writing is more characteristic for transverse flute than recorder. This is a relative matter, since Vivaldi's writing for wind instruments is not always especially idiomatic. Quite different, however, is the simple matter of range. Mr. Gruskin agrees that the soprano recorder in C is ruled out on account of the extreme high notes, but he neglects to note that the sopranino in F is unable to play the low notes required by Vivaldi of his "flautino."

In the concerto reviewed, bottom C is encountered twice in the first movement, both in tuttis where the solo instrument is doubled by the violins, so it is not crucial. There are also a low F# and two low G#s, notes impossible on the 18th-century sopraninos I have seen, as on most modern instruments, since they are built without double holes on the lowest two notes. In the other two "flautino" concertos Vivaldi makes even greater demands: in the *Concerto in A minor* (F. VI, No. 9; Ricordi Ed. No. 152), for example, an exposed solo scale passage (3rd mvt., bar 264) descends to low E — and includes F# and G#! Again, in the *Concerto in C major* (F. VI, No. 4; Ricordi Ed. No. 105) there are a low E, four F#s, and one G#. For performance on a sopranino recorder, this would indeed require not only Boehm system, but as extra foot-key as well! This evidence seems conclusive to me that the sopranino in F is not the instrument called for.

As I stated originally, the C major Concerto is playable on the recorder with some editing. Much of it, especially the last two movements, is very effective on the sopranino. But this has nothing to do with the identity of the instrument which Vivaldi called "flautino." The third octave on the transverse flute is much more practical than on the recorder, and until definite evidence proves otherwise, to me it seems most likely that Vivaldi had in mind an early octave traverso or fife, perhaps cylindrical in bore, when he composed these concertos. Judging from their difficulty, he probably also wrote them for a specific player.

— DALE S. HIGBEE, Salisbury, North Carolina

A chap who practiced on La Flute Douce
And got himself lodged in the calaboose
Said, "When I get home
I'll buy a trombone
And my neighbors will rue I've been turned loose."

A fellow who played a blockflöte
Which he'd oiled with a half-pound of bötte
Was astonished to note
It had slipped down his throat
And could now hardly ötte a mötte.

— Wallace Schultze

RARA AVIS

Sir: As usual, I have enjoyed every word in the latest issue of THE AMERICAN RECORDER. In fact, I want to register my disagreement with Alma Stevens, who finds the magazine too "rare" for any but the virtuoso. I for one am a beginning recorder player who wants more of the same, not less.

— BONNIE WILKINSON, New York, N. Y.

A REVIEW OF REVIEWS AND ADS

Sir: My complaint — and it is a complaint — has to do with both the music reviews and the music advertisements in our magazine. You are still catering too much to the New York chapter.

1) Please instruct our advertisers to give some indication of the difficulty of an advertised composition. Who wants to send \$2.50 for something only to discover that it's for beginners, or so difficult that only a virtuoso could get through it?

2) The reviews are even worse than the ads. I fail to see why they cannot list price of the music and an address at which one gets it.

An indication of difficulty ought to be required on all reviews. Minor compared with these, but certainly useful, would be an indication of the length of a composition. Would a consort have something to tweek for two minutes or ten? One is interested in such things.

— KATHERINE KEENE, Greenbelt, Maryland

... REVIEW OF COMPLAINT

ARS reviewers live in all parts of the U. S. (two of them are even in Europe) and belong to many different chapters. They are chosen for their special competence and not for their geographical bias. Their task is to criticize and evaluate the new publications in clear, concise language. This I believe they do with remarkable consistency. Furthermore, they do it gratis. If Member Keene has some suggestions for enlarging the usefulness of the Music Reviews we are all too happy to consider them. Let her understand, however, that where some of these suggestions entail extra work she could at least say "please."

— BERNARD KRAINIS, Publications Editor

EVEN STEVENS

Sir: I should like to take exception to the remarks of Alma Stevens in your last issue.

The accusation that THE AMERICAN RECORDER is too esoteric or advanced implies that superficial articles requiring little thought or training would better serve the ends of the ARS. Yet the most frequent criticism levelled against recorder players and their activities in general has been the inadequacy of their musicianship. Rowland-Jones points out, for example, that "a child learning to play the violin knows more about the mechanics and potentialities of his instrument after a year of instruction than most supposedly competent recorder teachers ever get to know about theirs."

We cannot expect every serious devotee of the recorder to find time and facilities for full systematic courses of instruction. Surely

one of the aims of an ARS regular publication should be to provide information and insights into our instrument and its proper repertory. Occasional articles on construction are fine; but the reviews of published and performed music furnish a continuous education in the problems involved in playing and in the evaluation and interpretation of musical works for recorder.

Too technical? On the contrary! I think it would profit all of us if the quarterly could feature discussions by Davenport, Krainis, and others on specific problems of technique and style encountered in the most famous pieces of the repertory. If such articles prove, for the moment, wholly beyond some novice, let him file them for that future day when he will turn his head and note behind him the ever-increasing line of enthusiasts waiting where he once stood, in the forward-looking antechambers of tyroism.

— MORDECAI S. RUBIN, Chestertown, Maryland

OFFICIAL BUSINESS

To the Membership:

Your sub-committee consisting of Rosalie M. Harvey, Elisabeth Watson, Bernard Krainis and A. C. Glassgold wishes to advise that on January 27, 1961 at a special meeting called for the purpose of voting on the proposed revisions to the ARS by-laws, which had previously been distributed to the membership in accordance with the then existing provisions, a count was taken of all ballots received up to meeting time by tellers J. G. Cressy, W. Schultze, R. Taylor and M. Loonan.

The official count, certified by the chairman of your sub-committee, has been submitted to be made part of the record. The results show an overwhelming approval of all seventeen proposals.

A total of 84 ballots were received and counted. The highest number of "disapproved" votes was seven, cast against proposal #3. All other sixteen proposals received either unanimous approval or less than seven "no" votes.

— A. C. GLASSGOLD, Chairman, By-Laws Revision Committee

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